

CYPRESS LOG CABIN  
Beverly Shores-Century of Progress  
Architectural District  
231 Lake Front Drive  
Beverly Shores  
Porter County  
Indiana

HABS NO. IN-241

HABS  
IND  
64-BEVSH,  
2-

PHOTOGRAPHS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

REDUCED COPIES OF DRAWINGS

Historic American Buildings Survey  
National Park Service  
Department of the Interior  
P.O. Box 37127  
Washington, DC 20513-7127

HABS  
IND  
64-BEVSH  
2-

## HISTORIC AMERICAN BUILDING SURVEY

### CYPRESS LOG CABIN

HABS No. IN-241

Location: 231 West Lake Front, south side, Beverly Shores, Porter County, Indiana. Lots 11 and 12, Block 188 of Robert Bartlett's subdivision Unit I.

Present Owner: U.S. Government

Present Occupant: Paul and Susan Zucker

Significance: The Cypress Log Cabin was built for the 1933-34 Century of Progress Exposition as an exhibition house to demonstrate the many uses of cypress. Among the houses from the Home and Industrial Arts group that are at Beverly Shores, the Cypress House is unique in that it was built using traditional materials rather than the experimental materials used elsewhere in the exhibition.

#### PART I. HISTORICAL INFORMATION

##### A. Physical History:

1. Date of erection: 1933
2. Architect: Murray D. Hetherington, Chicago, IL
3. Original and subsequent owners, occupants, uses: Southern Cypress Manufacturers' Assn. Jacksonville, FL were the original sponsors of the house. Unlike the other houses in the Home and Industrial Arts group, the Cypress House was not set up as a model home but was used as a display area for cypress artifacts. During both seasons of the fair, Mr. and Mrs. B.R. Ellis from the Southern Cypress Association lived in the ell of the house.<sup>1</sup> An article in the Chicago Daily News dated November 3, 1934, reported that the cabin was purchased by the Zimmerman estate and was to be removed to a site near St. Joseph Michigan. Shortly thereafter, however, the cabin was moved by truck to Beverly Shores where it remains to this day. Bartlett owned the house until November, 1942 when he sold it to Ida J. Osterberg. Sometime between 1942 and 1950, the property changed hands again; on February 24, 1950, Ely and Rachel Bramson sold it to Mildred Wood. Alla and Soloman

---

<sup>1</sup> B. R. Ellis to Colonel Franklin D. Bell, 4 May 1934, Special Collections, Richard J. Daley Library, University of Illinois, Chicago.

Jesmer purchased the property from Wood on May 12, 1953; they eventually sold it to their nephew, Paul Zucker and his wife Susan Zucker. The house was purchased from the Zuckers on October 8, 1970 by the U.S. government for use in the Indiana Dunes National Lakeshore. The Zuckers retained a twenty-five year Reservation of Use that expires September 12, 1995.

4. Builder, contractor, suppliers:

Thomas Saunders & Sons, builder.  
Burton Schwartz Cypress Co., panels, laminated floor in main room, and machine rived cypress shingles.  
Cummer Cypress Company, window frames and sash.  
International Chemical Co., dura seal wax and I.C. finish.  
Lord & Burnham company, cypress slat shades on pergola  
Masonite Corporation, Chicago, IL, masonite insulation.  
Osgood-Corson-Ratcliff Co., tessalated end grain tidewater red cypress flooring.  
Putnam Lumber Co., pecky cypress paving blocks  
Sterling Lumber and Supply Co., interior millwork.  
The Stanley Works, door butts and hinges.  
The Hitchings Company, cypress slat shades.  
Wilson Cypress Company, cypress hand split shingles.

5. Original plans and construction: The original plans show a layout similar to what exists today. The house is a single-story symmetrical cabin with a front ell. The main rectangular area of the house was divided into a small display area and a large exhibition room dominated by a stone fireplace. The ell was originally divided into a bedroom, bathroom and pantry area with no direct access to the exterior. Two hinged doors at the short end of the exhibition room led to a covered porch that opened onto a pergola and terrace. The main entrance to the house was on the front, long side of the exhibition room. A back entrance to the smaller display room was also covered by a pergola.

6. Alterations and additions: The covered porch has been enclosed and is now used as a bedroom. The display room has been converted into a kitchen. A screened porch has been added off of the now-enclosed original porch area and the pergola has been removed. The pergola that covered the entrance to the display area has also been removed. There are several upright supports that probably originally held a pergola suggesting that it was moved along with the house; their location away from the entrance to the house indicates that the pergola was probably not attached in the original manner. Other landscape features do not appear to have been transferred (bridge, etc.).

B. Historical Context:

In the winter and spring of 1934, sixteen buildings were brought by barge and by truck from the site of the 1933-34 Century of Progress Exposition to Robert Bartlett's subdivision at Beverly Shores, Indiana. In an attempt to capitalize on the fair's success, Bartlett reestablished a small exhibition of model houses along Lake Front Drive in Beverly Shores. Understanding the importance of the fair to Chicago and to Depression-era America is crucial for comprehending the significance of the houses for Bartlett and for those who purchased land at Beverly Shores. (See HABS No. IN-239)

### 1. The Cypress House

In contrast to many of the model houses that featured modern building materials, the Cypress House was intended to exhibit the diverse possibilities for building with a traditional material. The house was meant to be a display space rather than a model home arranged to look as if someone lived there. Ironically, the Cypress House was the only building in the Home and Industrial Arts group that actually served as a home; the ell was occupied for both seasons by the house's sponsor and his wife.

The Cypress House had a complex landscape scheme formed from an assemblage of fences, arbors, bridges and decorated cypress knees used to create a mountain lodge atmosphere. For the 1933 season of the fair, the only major outbuilding was a greenhouse built by Lord & Burnham. For the 1934 season, the Southern Cypress Association applied for additional land in the former Dahlia Garden to construct a second greenhouse by Lord & Burnham's main competitor, the American Moninger Company. This request was denied and the most of the Dahlia Garden land was given to the Kohler company.<sup>2</sup> The Lord & Burnham greenhouse was removed for the 1934 season and a new building was built that extended slightly into the Dahlia Garden. This may have been the Guest House, then functioning as a cypress workshop.<sup>3</sup>

## PART II. ARCHITECTURAL INFORMATION

### A. General Statement:

---

<sup>2</sup> B.R. Ellis to Colonel Franklin D. Bell, Century of Progress, 19 January 1934, Special Collections, Richard J. Daley Library, University of Illinois, Chicago.

<sup>3</sup> M.D. Hetherington to J. C. Folsom, 28 December 1933, Special Collections, Richard J. Daley Library, University of Illinois, Chicago.

1. Architectural character: The house is an intentionally rustic mountain cabin set in a picturesque, asymmetrical landscape.

2. Condition of fabric: good

B. Description of Exterior:

1. Overall dimensions: The house is approx. 67'x 20' with a 15'x17' ell.

2. Foundations: The house is set on a 6" concrete slab.

3. Walls: Pecky cypress log siding with fungus holes pickled with white paint cover the exterior walls in order to give the impression that the house is solid log construction.

4. Structural system, framing: The house is wood-frame construction.

5. Porches, stoops, balconies, bulkheads: The house originally had a porch covered with a gabled roof. This room has been enclosed and is now used as a bedroom. A new screened-in porch has been added off of the original porch. There is a retaining wall that runs in front of the House of Tomorrow and the Armco-Ferro-Mayflower house.

6. Chimneys: A large stone chimney that is now in poor condition projects from the eastern end of the roof. A smaller metal chimney projects from the rear of the exhibition room on the western end of the house.

7. Openings:

a. Doorways and doors: There are four main exterior doors. Two doors in the exhibition room are double hinged. A third door in that room is traditional. A fourth door opens off of the display area/kitchen.

b. Windows and shutters: The house has a total of twelve windows. Almost all of them are double casements with six lights each. There is one pair of shutters on the window on the ell directly under the dovecote.

8. Roof:

a. Shape, covering: The roof consists of two intersecting gables covered in cypress hand split shingles. The roof was meant to undulate, thus evoking a rustic cottage that had undergone wear. Now the roof is in such poor condition that the decorative effect can scarcely be

distinguished from the roof damage.

b. Cornice, eaves: Decorative brackets are found in the eaves.

c. Dormers, cupolas, towers: A dovecote supported by cypress knees and a dormer with a single casement window project off the ell.

### C. Description of Interior

1. Floor plans: The house is a one-story, L-shaped structure with a main rectangular area and a perpendicular rectangular ell. The main area contains a kitchen, living room, and enclosed porch now functioning as a bedroom. The ell has a small bathroom and a bedroom with extensive built-in storage.

2. Stairways: This is a one-story house that contains no stairways.

3. Flooring: The exhibition/living room has a laminated cypress floor with 6" slats. The porch/bedroom and the bathroom have red and green linoleum square flooring. The bedroom has 2" laminated cypress slats. The kitchen has half red and green linoleum and half 2" laminated cypress slats.

4. Wall and ceiling finish: The ceiling in the great room has exposed rafters and decorative triangular bracing. The porch/bedroom and the display area/kitchen have a similar exposed rafter ceiling but without the triangular bracing; it has been painted red and white in the kitchen. The bathroom and the pantry have a low flat wood ceiling.

Cypress paneling covers the walls in all of the rooms; in the kitchen the fungus holes have been pickled white. The only room without paneling on all four walls is the porch/bedroom; three walls are paneled and the fourth has the original pecky cypress log exterior siding that is now an interior wall. The wood posts that support the roof of the porch/bedroom have been incorporated into the wall acting as decorative and structural engaged columns.

### 5. Openings:

a. Doorways and doors: Two double hinged doors and one single door off of exhibition/living room. One double door off of display/kitchen.

b. Windows: 12 windows. 4 double casement windows with 6 lights each in exhibition/living room. 2 sets of windows with one fixed pane flanked by operable casements

with 6 lights each in porch/bedroom. The bedroom ell has one small casement window with 6 lights and one double casement window with six lights each.

6. Decorative features and trim: The house has exposed, carved wood rafters and a monumental stone fireplace that enhance the intentionally rustic appearance of the house. In addition, shaped rafter tails that were once painted a green or blue shade ornament the interior.

7. Hardware: Crystal doorknobs and hammered-iron hardware on the doors appears to be original.

8. Mechanical equipment:

a. Heating, air conditioning, ventilation: A large limestone fireplace in the exhibition room reaches thirteen feet to the ridge pole. Portable heaters are scattered throughout the house. A free-standing Siegler heating/cooling device is connected to a vent through the ceiling in the exhibition/living room.

b. Lighting: Lighting is by portable lamps or by small wall lamps. There is no overhead lighting.

c. Plumbing: The small bathroom in the house is original. The area that now serves as a kitchen originally had no plumbing and was used as a display area.

d. Appliances: The kitchen has a General Electric range & cabinets, a large porcelain sink, and a modern refrigerator. The bathroom has a modern toilet, shower and sink.

9. Architectural furniture: The bedroom has a cypress built-in desk, storage chest, two closets, and two beds (one full, one twin). The pantry has built-in shelves.

#### D. Site

1. Historic landscape design:

The house was moved to Lake Front Drive in Beverly Shores from its original site at the 1933-34 Chicago Century of Progress Exposition along with four other houses from the Home and Industrial Arts Group on sites landscaped by the James W. Owen Nurseries. Before the move, Robert Bartlett expressed plans "to reconstruct and landscape them for sale exactly as they

were on the Fair grounds."<sup>4</sup> According to a contemporary article, Bartlett appears to have specific landscaping in mind; "The homes will be reconstructed along Lake Front Drive in Beverly Shores in a permanent location, especially landscaped to suit each particular type of architecture."<sup>5</sup> Despite these claims, Bartlett neither replicated the exact fair siting nor did he appear to have created a landscaping scheme adapted to each house. By grouping the five houses together, however, he managed to recreate a sense of an "exhibition group" at Beverly Shores.

Three houses, which the Cypress Log Cabin is one, are lined up across the street from the lake at the top of a dune. A retaining wall at street level runs the length of the Armco-Ferro house, the Cypress Log Cabin, and the House of Tomorrow. A flight of twenty-seven stairs in front of each house leads to a catwalk that runs east/west and connects the three houses.

This rigid geometric site is quite different from the original arrangement of the cabin. At the fair, the Cypress Log Cabin and Guest house were sited quite far from the lake close to the Inner Drive and rapid transit lines. The site itself was much larger than that at Beverly Shores and winding pathways, a pergola, a greenhouse and various cypress exhibits were arranged in the gardens. At Beverly Shores, the site is more geometric and confined with the two buildings lined up parallel to one another and with regular pathways leading to the entrances.

2. Outbuildings: A large pergola originally extended perpendicular to the porch. It is unclear whether or not this was moved to Beverly Shores. A guest house was also a part of the complex. (See HABS No. IN-241-B)

### PART III. SOURCES OF INFORMATION

#### A. Architectural Drawings:

Reproductions of floor plan in Dorothy Raley, ed. A Century of Progress: Homes and Furnishings. Chicago: M. A. Ring Company, 1934, 45.

Floorplan for 1933 season. Promotional Brochure. "Pecky

---

<sup>4</sup> "Six Model Homes Go to Market," Architectural Forum 62, no. 2 (February 1935): 181.

<sup>5</sup> "Modern Homes to Be Moved to Beverly Shores," newspaper article in Ann Carlson's scrapbook, Beverly Shores, Indiana.



Cypress--Its Nature and Uses."

B. Early Views:

Photograph of Cypress House and surrounding landscaping. Raley, Dorothy, ed. A Century of Progress: Homes and Furnishings. Chicago: M.A. Ring Company, 1934, 44.

Cover photograph for promotional brochure, "Pecky Cypress--Its Nature and Uses." Shows house and cypress bridge.

C. Bibliography:

"A Century of Progress Paradox: Whose meat and whose Poison?" Architectural Forum 61 (November 1934): 374-379.

Boyce, Robert. Keck & Keck. New York: Princeton Architectural Press, Inc., 1993.

Cahan, Cathy and Richard. "The Lost City of the Depression." Chicago History (winter 1976-77): 233-242.

"Catalogue of A Century of Progress Exposition." Introduction, p. 1-5. Special Collections, Richard J. Daley Library, University of Illinois at Chicago, Chicago.

"Cypress Cabin at World's Fair Sold For Home." Chicago Daily News, November 3, 1934.

M.D. Hetherington, M.D. to J.C. Folsom, 28 December 1933. Chicago Century of Progress Exposition. Special Collection, Richard J. Daley Library, University of Illinois at Chicago, Chicago.

Horrigan, Brian. "The Home of Tomorrow, 1927-1945." In Imagining Tomorrow, ed. Corn, Joseph J., 137-163. Cambridge, MA: MIT Press, 1986.

Lohr, Lenox R. Fair Management: the Story of A Century of Progress Exposition. Chicago: Cuneo Press, Inc., 1952.

Official Guide Book of the Fair. Chicago: A Century of Progress, 1933.

Official 1934 Guide Book of the Fair. Chicago: A Century of Progress, 1934.

"Pecky Cypress: its Nature and Uses." (Jacksonville, FL: Miller Press, 1933) Chicago Century of Progress Exposition. Special Collection, Richard J. Daley Library, University of Illinois at Chicago, Chicago.

Press Release. Initials AP. Press Division, Promotion Department, A Century of Progress, Chicago. June 9, 1933. Century of Progress. Special Collections, Richard J. Daley Library, University of Illinois at Chicago, Chicago.

Raley, Dorothy, ed. A Century of Progress: Homes and Furnishings. Chicago: M.A. Ring Company, 1934.

Walter, L. Rohe. "Look Homeward, America!" Review of Reviews and World's Work, October 1934, 27-30.

E. Likely Sources Not Yet Investigated:

Reyerson/Burnham Libraries at the Art Institute of Chicago were closed summer 1994. Have vertical files on the fair and maybe on the Home and Industrial Arts Group.

F. Supplemental Material:

Map showing location of Home and Industrial Arts group on fair site. From 1934 Souvenir Map. Collection of David and Sharon Kemerer. Reservation of Use holders of Armco-Ferro House, Beverly Shores, IN.

Map showing layout of Home and Industrial Arts group. From "The Modern Houses of A Century of Progress," The Architectural Forum July 1933, 51.

Chart showing "scientific" research on girder span. From "New Materials and Building Methods" Architectural Record April 1932, 282.

Floorplan for 1933 season. Promotional Brochure. "Pecky Cypress--Its Nature and Uses."

Photograph of Cypress House and surrounding landscaping. Raley, Dorothy, ed. A Century of Progress: Homes and Furnishings. Chicago: M.A. Ring Company, 1934, 44.

Cover photograph for promotional brochure, "Pecky Cypress--Its Nature and Uses." Shows house and cypress bridge.

#### PART IV. PROJECT INFORMATION

Documentation of the Beverly Shores Century of Progress Homes and Historic District was undertaken in the summers of 1993 and 1994 by the Washington Office of the Historic American Buildings Survey (HABS) of the National Park Service, Robert J. Kapsch, HABS/HAER Division Chief, and Paul D. Dolinsky, Chief of HABS. The project was cosponsored by the Midwest Regional Office of the National Park Service, Andrew Ketterson, Chief of Cultural Resources and Craig Kenkel, Regional Historic Architect. Additional support was provided by Indiana Dunes National Lakeshore, Dale Engquest, Superintendent and William Supernaugh, Assistant Superintendent.

The project was directed by Frederick J. Lindstrom, HABS Supervisory Architect. The field documentation was completed by Project Supervisor, Judith E. Collins and Field Foremen: Joseph A. Boquiren and Laura J. Culberson, with Architecture Technicians: Bert V. Calhoun, II, Eric T. Helgoth, David M. Lefton, Michael J. Seibert, Lillian M. Smith and Lori A. Smith. The historical report and written building surveys were produced by Project Historian Maria F. Ali, under the direction of Catherine Lavoie, HABS Senior Historian and Sarah Allaback, HABS Historian. The large format photography was produced by HABS staff photographer Jack E. Boucher in 1994. Recognition must also go to the individual residents of the houses and the staff of Indiana Dunes National Lakeshore for their cooperation and assistance.